

# C.O.C.A. TIMES

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# C.O.C.A. TIMES

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## Message from Our President

Once again we are fortunate to have the permission of the Sanfilipo family to host our next meeting of C.O.C.A. If you have not been to Jasper's then I suggest you not miss this opportunity to visit the premier Coin-op/Music/Organ collection in the country. The meeting will be held at 7:00 P.M. We have arranged to have a bus outside the Pheasant Run Hotel to take members to his house. If you need a ride you must be pre-paid, the cost is 6 dollars. Remember only paid members and one guest may attend. Please contact Paul Hindin ([bedvib8or@aol.com](mailto:bedvib8or@aol.com)) to register. Only "paid" members will have a reserved seat on the bus. Seats are allocated on a first come first served basis.

The 1st Annual C.O.C.A Convention in Cleveland was a huge success. I am looking forward to the 2nd. Please see my review in this magazine.

I feel that at this time incorporation of the Club (C.O.C.A) may be warranted – The benefits would include the long term existence of the club and it's name. It would also limit our liabilities. I will include a ballot in the next dues notification. If anyone has any questions please contact me at [walex6@msn.com](mailto:walex6@msn.com).

Happy Hunting  
Alex Warschaw  
President C.O.C.A



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**Deadline for Next Issue:**  
**January 20, 2005**

# C.S.I. MINNEAPOLIS

by John Peterson

Don't you love those television shows that seek to both challenge and entertain? I certainly do! Though we may not agree on specific programs, I think it is safe to say that we can all agree that there are not enough of these shows offered to us. One of my current favorites is "C.S.I." (Crime Scene Investigations, Miami, New York, and now Minneapolis!) Besides the appeal of smart women and clever writing, I enjoy the intellectual dissection of victims, crime scenes and the psyches of all the players. With a combination of forensic investigation and strong intuition, the investigators resolve puzzling and often contradictory evidence on a weekly basis. Sort of like what I attempt to do each time I report for duty to my tiny workshop in the basement.

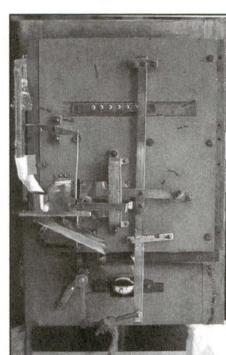
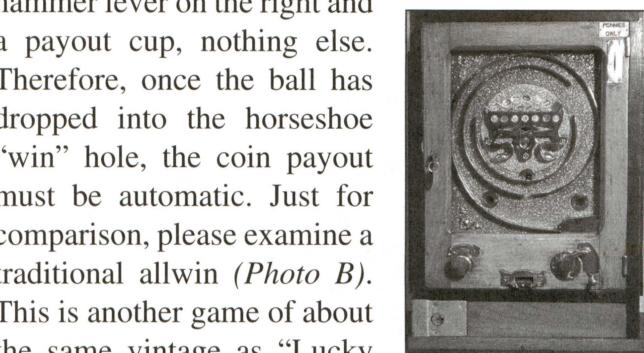
Today's article is entitled "C.S.I. Minneapolis" or more specifically, "Coin-Op Scientific Inquiry, Minneapolis." For you newer members who have not had the pleasure of suffering through my earlier articles, there are several notable differences between the older coin operated games made in England versus those from the same era here in America. One of the most frustrating is the lack of manufacturer's identification on most British games. My research suggests that a major reason for this was the British game maker's desire for anonymity and therefore immunity from prosecution should their game be deemed a gambling machine rather than an amusement device. (See "This Corndog Won't Hunt," COCA Times, July 2002 for a more in-depth discussion.) The end result is the vast majority of pre-WWII British games have no manufacturing identification on the game. We will examine one such game today to see what secrets it has to tell us. Please dim the lights, Professor. Let's begin.

Slide, please. (*Photo A*) The machine before us is an

allwin named "Lucky Horse Shoe." Several features besides its appalling condition immediately stand out. First, you have undoubtedly noticed that this is an automatic payout game. For the junior grade detectives among us, your more experienced brethren were able to conclude such by observation of the case front. Take another look. There is a hammer lever on the right and a payout cup, nothing else. Therefore, once the ball has dropped into the horseshoe "win" hole, the coin payout must be automatic. Just for comparison, please examine a traditional allwin (*Photo B*). This is another game of about the same vintage as "Lucky Horse Shoe." See the large knob on the lower left hand side of the case? This is what you turn after your ball has gone into a "win" hole. By doing so, you manually operate the interior coin slide which drops a coin (or whatever your prize) into the payout cup as well as returning your ball for another.

As you know, the autopay allwins are in the decided minority and are much more desirable and valuable than the manual models. Therefore, this must be a rare and valuable allwin, right? Not so fast, Inspector. Your initial assumption is incorrect, we see a most unusual interior mechanism.

(*Photo C*). Take a look at the the spring at the bottom of the door with the red ribbon attached for illustrative purposes. This spring attaches the hammer lever to the payout slide mechanism. After the ball drops into the Shoes "win" hole, you push the hammer lever down a second time. This activates the coin slide in the same manner as the turning of a traditional payout knob. Quite a clever slipper, this "Shoe!"

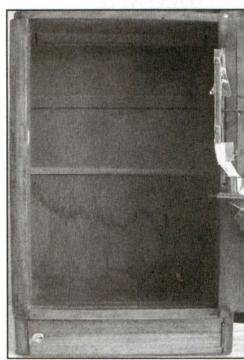


What about age, class? The more observant have noted the art deco shape of the cabinet. If correct, this would date the game from 1925 through the later 1930's. As if to reinforce the art deco conclusion, the thematic scheme is emphasized by the physical structure of the playfield and the bold color organization. Look at the terrific metal shoe that serves as the "win" hole. True to inspired design, it appears that one almost cannot lose with this game. Once you start playing you soon realize that the nails across the mouth of the open shoe is giving you the boot! If this were a game from the 1950's or 60's it would have featured a multi-colored plastic backflash with bright pictures, probably of horses and horseshoes. The "win" and "lose" holes would likely have been placed on a horizontal gallery. Games from the 1940's were severely limited by World War Two. Themes from that period usually reflected the tremendous stress under which Great Britain labored most heroically. Adding up the elements of the case design, the integrated hardware and color scheme plus the elimination of later periods, I think it safe to conclude that this is almost certainly a 1930's or late 1920's game.

Next, manufacturers. Anyone care to guess? I'm going to go out on a limb and suggest that it was the British Manufacturing Company (B.M. Co.). They built games from 1914 to 1946 in London, England. When they went out of business at the end of the War, much of their remaining stock was sold to Oliver Whales of Redcar, England. Because of this, some of Whales' better games appear to be a hybrid of styles from both companies. I will have an example of this to show you at a later date.

Back to "Lucky Horse Shoes." I'm going to climb further out on that limb and suggest that this was most likely a prototype game by the B.M. Co. that never made it into production. Here is why. First, the attribution to B.M. Co. is due in part to the hardware. Take another look at the allwin in Photo B. This is a more traditional game also made by B.M. Co. about the same time as "Shoes." The art deco styles of the two cases are quite similar. Note the identical shape of the distinctive hammer levers. Secondly, B.M. Co. made a number of auto-

pay games, "Lucky Circle" and "Lucky Star" to name two. I have checked the primary English reference book, Arcades and Slot Machines by Paul Braithwaite. Alas, there is no listing for a "Lucky Horse Shoes" under the B.M. Co. name or any other for that matter. This is not surprising as the names of the games under the manufacturers list is not complete, even in this primary reference book.



What supports my prototype theory? Take a close look at the inside of the case (*Photo D*). You will note that the back wall of the case is most unusual. Almost every wall game has a solid backboard. The board provides the strength necessary to support the game when it is screwed into the wall and more importantly, is cheap to manufacture and install. "Shoe" has three separate boards joined by the two visible seam strip boards. No one in their right mind would suggest such a time-consuming feature on a hidden component when a simple single board solution already existed and was in use on all production games.

Finally there is that unusual payout mechanism. Shoe's exterior configuration with its lack of a payout knob tells the player: "I am an autopay game." The Brits know autopay games well and they love them. They know exactly what is required to play which is nothing more than to deposit the coin and push/release the hammer lever. If you score a win, the reward is automatic. When the punter wins but does not automatically get the payout with this imposter, the next logical step is to bang his fist on the case to "encourage" the payout mechanism. How many bangs does he take before he puts his own shoe into action? Due to the fact that I have not seen this payout mechanism on any other game, I believe "Shoe" was "an idea ahead of its time" to quote Edsel Ford. "Lucky Horse Shoe" had the unlucky fortune of being B.M. Co.'s version of our Edsel automobile. It looked incredibly good but based on the expectations of the day, it was just too advanced for the audience.

The last issue demanding our attention is the

condition of the game. It arrived at our lab in the condition that you saw in Photo A. Many British games that have run on the arcade circuit eventually acquire an aftermarket paint scheme known as "Showman's paint." (If you would like to see a typical Showman's paint scheme, see "Fortune Kooky" COCA Times, March 2004). What you see on the "before" picture here can only be described as "clown's paint," done by some Bozo with a few cans of spare paint. This raises the perplexing question of whether or not to restore and if so, how much? The question is not too difficult with "Shoes". There is no good reason (other than sloth) to retain the current paint scheme on this game. It is not original and this sloppy painting is a decided detriment to the inherent beauty of the game. The larger question still remains: When do you restore and how far should you go in that restoration process?

My pet theory is that Americans restore too much and go too far when they do. These are generalizations, of course but I find that we seem to prefer our games looking like they just stepped out of a showroom. If we cannot get a mint condition game, then a total restoration with replating and repainting is the next best thing. I sincerely question the wisdom of this preference. Let me explain.

These games that we love so well are ultimately machines of commerce. They are mechanical marvels that sought to entertain the masses while extracting their hard earned coins. Like ladies of the night, many of them performed under questionable circumstance with a slightly tarnished reputation. The better design of the game, the harder the game would work for you. Thousands of sweaty hands caressed your machine, praying for the benediction of financial reward. It has been said that remarriage after divorce is the triumph of optimism over experience. While I would agree, I think gambling is a stronger example. You can rest assured that your machine has broken both hearts and pocketbooks. Why would you wish to totally erase all vestiges of such power over the human condition?

A good friend and advanced British collector, David Lavender once explained to me why he

acquired but then sold a very early and rare wall game which he had found in mint condition, complete with packing box. David said, "Although it was in perfect condition, I found it oddly unappealing - it had acquired none of the character and patina of a machine that has worked for it's living." That phrase, "a machine that has worked for it's living," struck me as the quintessential statement of what these wonderful machines truly represent. Let us honor all our machines that have worked for a living by showcasing them proudly, wrinkles, warts and all!

And so, class, ends the C.S.I. of "Lucky Horse Shoe". For the curious, (Photo E) is "Lucky Horse Shoe" today. The case has been stripped and varnished plus the grime polished away, nothing more. Any questions? All right then, I'll see you next time when we examine those fabulous foreign games made from the British market. Class dismissed. Oh, Miss Moneypenny, may I see you in my private office, please.....THE END!



**Post Mortem:** As you would expect with any rigorous scientific analysis, I submitted my article to a highly respected British collector. Here is what he had to say: "The Lucky Horse Shoe is great, isn't it? I bought one about 8 years ago and its in worse state than yours. The case is rotten as a pear. Some insect liked the taste. I don't want to make a new case until I identify and locate the right type of wood. I think C\*\*\*\*B\*\*\*\* also has one and I've seen another with a payout handle! So although it's rare, it was a "production" model. I don't like to pour cold water on your theory - I know how hard it is to discern a manufacturer sometimes - and how many of my theories have been proven wrong in the light of further discoveries. But I don't reckon it's B.M. Co. I think it's probably post-war and I think B.M. Co. permanently ceased manufacturing as the war started. I don't recall any post-war B.M. Co. stuff. If it's

B.M. Co., it's made of good old English oak. Mine actually had a small pale blue paper label which I can't find at the moment. I think it had an initial followed by the name "Parker". Horse Shoes does resemble a Parkers machine in some way. Parkers didn't make a huge number of machines and half of those were in use in their own arcades. Over the years they turned out several quite different styled allwins, some of which had a similar Odeon style to the Horse Shoe (in veneered softwood). They rarely put their moniker

on them. So, I'd put my money on it being a Parkers - maybe. On the other hand it might be by some unrecorded maker".

Thank you, David. As you can see, Class, other than the manufacturer, the date of manufacturer, and the prototype status of the machine, I think we can agree that I nailed the Lucky Horse Shoe!

**Post Script:** Are you feeling lucky? Want to talk about British games? Drop me a line at [jp4@charter.net](mailto:jp4@charter.net) or call (952) 891-2312.

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## The "New" Griswold Wheel of Fortune

by Ken Durham

Yes "new", but I'm talking about "new" in 1933. When the Groetchen Tool Company introduced the Gold Rush and Solitaire trade stimulators in 1933, they were copies of the 1890's Griswold Wheel of Fortune.

Apparently, the story is that the President of the Groetchen Tool Company, Richard Groetchen, found the Griswold Wheel of Fortune still operating in a small drug store in Minnesota.

According to the proprietor, who kept a detailed log of the machine's receipts, the Wheel of Fortune had generated \$65,000. At a nickel a play, that meant the Wheel of Fortune was played 33 times every day for the 27 year period it was in operation.

When Richard Groetchen heard this story, he quickly decided to design a modern version of the Wheel of Fortune. The result was the "Gold Rush" and the "Solitaire" trade stimulators.

The Solitaire was made with a single dial with numbers on it, just like the original Wheel of Fortune. The Gold Rush was made with fruit symbols to replicate the popular Little Duke slot machine.

A third version was made for "closed" territories, where gambling was illegal. It had a "calendar" motif. The top dial showed the day of the week (Mon., Tue., etc.), the lower dial showed the

30 days of the month. If you got the right combination for today's date, you were a winner.

Richard Groetchen was convinced he had a winner. But times had changed and the Solitaire and Gold Rush weren't as popular as the Griswold Wheel of Fortune. As a result, today you find many more 1890's Wheel of Fortunes than you can find 1930's Solitaire or Gold Rush trade stimulators.

If you want more information on this story, you may want to consult the Fall 1977 (Premier) issue of Loose Change or the original articles which appeared in the September 1933 issues of Automatic Age and The Billboard.



# LOUISVILLE EXTRAVAGANZA

by John Carini

We are always looking for new places to travel. There was a Louisville Flea Market extravaganza scheduled for Labor Day weekend. It looked like a large, indoor flea market, so we thought we would give it a try. Besides, we knew we would have to travel through Indianapolis, which is a favorite stop for us.

It was raining hard the Friday we headed out. We had scheduled our start so we would arrive in Indianapolis at 10:00 am when the antique shops were opening. We decided to visit 2 of the large shops on the south side of Indy. It was nice to get out of the car and walk around, but both shops still seemed to have the same merchandise we saw a year ago. A few common vending machines, all priced at book or higher.

We stopped at a number of other shops on our way to Louisville. Again, we only found a few common vending machines. Not having any luck, we decided to just head on to the Louisville extravaganza at the fairgrounds. This was an indoor flea market. From the flyer, I really thought it would be much larger. There were two sides to this show. One side with antiques and collectibles, the other with new overstock. There were several hundred booths on the antique side, which is where we headed.



We found quite a bit of beer and soda advertising. At one booth, we found this 1960s all metal Blatz man which I purchased for \$50. The arm was broken, but it was an easy fix (see photo). I also purchased a 1940s Shermack stamp vendor for \$35 (see photo). We also found lots of old toys, trains and glassware. Overall, prices were a little high for a flea market. We headed to our hotel.

As usual, Sandy had the next day all scheduled and the Louisville antique shops mapped out. The



first shop we went to was the South Louisville Antiques & Toy Mall. We loved this shop. First, we found a 1940s Jukebox and console slot machine (see photo). We also found a 1930s old original Cherry Wood pinball machine marked \$800 firm (see photo). We found more beer and alcohol advertising, and comparing to Milwaukee, prices for these advertising displays were pretty fair. This shop was also loaded with great old toys - games, die cast cars, and other neat stuff. We then visited many local antique shops, indoor flea markets, and a couple of huge malls. At one large mall, we found (3) 5-compartment variety shops, in pretty rough shape. They were priced at \$150 for the 3. Because they were so rough, and we knew we could only salvage one good one out of all of them, we bid \$75. They didn't take it.

We took a short drive past Churchill Downs. The horses weren't running, so we didn't stop. While in the downtown area, we decided to stop at the Louisville Bat Factory. It was packed. We didn't have time to take the tour, but got a peek into the manufacturing area and purchased a few things at the gift shop. We then visited a large antique shop called Joe Ley. Sandy didn't want to go because they were listed as an architectural salvage yard. But we went anyway, and were we glad. Three floors of some of the nicest antiques you will ever see, including many old advertising, toys, coin-op, and country store items. In the back area, on the first floor, we came across a room which was gated off with chicken wire. It was a scene from a 1920s country store. Beautiful, rare advertising pieces and



coin-op, including old scales, a Columbus A, Zeno, Baker Boy, and several trade stimulators (see photo). A clerk told us the area was gated off because these quality old pieces were being stolen. I really wanted to get back there, but I was told the items in that area weren't for sale.

Just outside the chicken wire was an old card vendor machine (see photo) priced at \$1250. They went down to \$900, but that was a little high for me. I liked the machine, but the bottom base didn't look original like the rest of the machine. Next to that was a Hi-Score dice machine. I picked that up for \$250. It came complete with wall bracket and chain (see photo). The basement was another level of goodies. On the counter was a Mercury Trade Stimulator for \$350, and an Imp with unusual number reels. I purchased the Imp for \$225 (see photo). I also saw a neat slot machine lamp for \$175. The front casing and handle were real, but the rest was hand made and there were no guts.

Back on the main level, we found an old fortune teller machine and love meter (see photo). Nice original machines. The only thing we didn't like about this shop was all the prices were in code. When you walked in, the receptionist gave us a decoder so we could figure out the price. It was sort of complicated, because not only was there a price, there was a discount (not very much) and you had to stop and calculate to figure the price for each item.

And if you are like us, we always ask for an additional discount, to find out the lowest price they will take. If you're ever in the area, make this shop a must stop!



On Sunday we headed back home. We got an early start, so we decided to spend the afternoon in Indy. This time, we visited the shops downtown. We found a lot of the same stuff from the previous trip, but one shop owner told us about a couple of new shops that had just opened outside of the downtown area. The first had mostly retro furniture. The second was an old factory building converted to an antique mall. There was a lot of furniture and craft type products, but I always make sure I check out the shop, you never can tell. Nick and Sandy headed off, and I stopped by the front counter to ask if they had any coin-op. The dealer said yes, try upstairs. We have an old Master gumball machine and a nice slot machine. By the time I reached the spot, my son already had the machine in his hands. It was a 1 cent/5 cent Gooseneck Master, red and white porcelain. Excellent condition, priced \$325. I purchased it for \$300 (see photo). In the booth next to that, there was an Indian Sun Chief nickel slot machine with a side gum dispenser for \$1295.

It was time to head back to Milwaukee. And that was a good thing since I had exceeded my budget. We really enjoyed our vacation and would like to return to Louisville again sometime. Next time I will purchase more beer advertising, since it was so reasonably priced compared to Milwaukee.



## C.O.C.A. WEB SITE

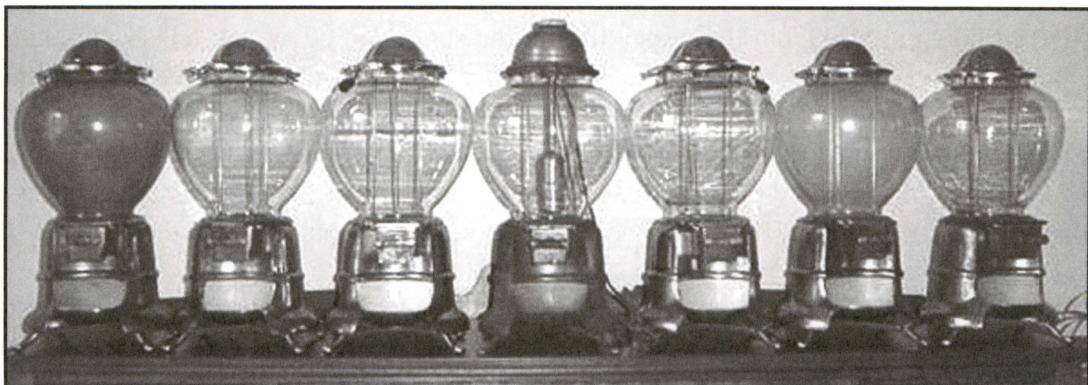
Just a reminder to all.....that C.O.C.A. has its own web-site. It is maintained by member Al Fox and has news regarding shows, auction results, and classified ads, as well as a question and answer section.

the address is:  
**[www.coinopclub.org](http://www.coinopclub.org)**

# — TALES OF THE HUNT —

Hosted by **Jack Freund**

I have two short stories for this issue of COCA TIMES. These are the last articles that I have for “Tales Of The Hunt.” If you, as a member, don’t contribute to the magazine, there will be no magazine. We have no paid writers, everything that appears in print is submitted by the membership. Don’t you think that the COCA members would enjoy reading of your great “find”? It’s your turn!!!



*The first tale comes from Chad Boekelheide of South Dakota. He wants you to....*

## CHECK YOUR ATTIC

It is 1923 and companies that manufacture coin operated machines are busy producing machines to be placed on location. One particular vending machine company, Hance Mfg. Co., is filling an order for C.W. Johnson. A few days later the cast iron Hance peanut machines arrive at Mr. Johnson's door in Michigan. He opens up a few of the boxes to assemble the machines. Soon they have found a location on his route and begin to grab pennies. Some of the machines remain in their original shipping boxes and are left untouched in the garage.

Fast forward 80 years to the summer of 2003. The current owner of Mr. Johnson's property decides to look in the attic. Much to his surprise, he notices several old boxes in the attic. He retrieves the boxes and opens one of them. Inside

he finds an old peanut machine that has never seen daylight nor been assembled since it left the factory decades ago. The property owner begins calling local antique dealers. One dealer buys four machines and another dealer buys the other five machines. I hear about the incredible find and successfully negotiate a price for the entire group.

Two days later I'm on my way to pick up my new treasure. I felt like a kid at Christmas while opening and unpacking the machines from their original shipping boxes. They were packed in 1923 newspaper from the Grand Rapids Press. It was an experience I will never forget, especially since I'm an avid collector of early vendors such as Hance. Keep looking and talking to people, big finds of rare machines are still out there.

## **TALES OF THE HUNT - continued**



*Our second tale is submitted by Jack Laquidara of Maine.  
He advises us to ...*

## **PAY ATTENTION TO YOUR BACKSIDE**

I am a new member of COCA and have a story you might want to share with other members. Every Sunday from mid-April until November, there is an antique flea market in Rowley, MA. I usually arrive between 5:30 and 6:00 am and by the time I get there, quite a bit of wheeling and dealing has already taken place. I was recently at the flea market waiting at a table for a price on a Mills stick gum machine when I overheard a conversation behind me. All I heard was the words "basketball" and "gumball", so I wandered over and saw a Coast Basketball Machine. There were four other people looking at it and I heard the price was \$125.00. I walked over and offered the owner \$100.00. He came back with \$115.00 and I paid him. The machine is in good shape and complete with the wrong locks. I guess the moral of the story is you need to keep your ears as well as your eyes open when you are on the hunt. I have attached a picture of the machine.

I am hoping to be in Chicago in November to meet members of the club.

## **VENDING GLOBES AND PARTS**

### **New Globes**

Acorn 6, 8,9,11 pound	\$30
Advance Small Football	\$40
Advance Large Football	\$40
Bluebird Large	\$55
Climax 10	\$75
Columbus #8 with Star	\$45
Columbus #8 No Star	\$60
Columbus #9 with Star	\$50
Columbus #9 No Star	\$55
Double Nugget	\$45 ea 2/\$85
Grandbois cylinder	\$35
Hamilton	\$65
Lucky Boy/Bloyd	\$40
NW 33 Frosted	\$45
Regal cylinder	\$35
Regal pear	\$40
Silver King	\$40
Simpson Large	\$50
Victor cylinder	\$35
Victor square	\$35

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# **MOST UNUSUAL JUKEBOXES**

by Mr. Juke

If you want a really unusual jukebox, don't look for a Wurlitzer, Rockola, AMI, or Seeburg. Everyone collects them. If you want something different, then you have to look at the less well known brands and some of the European made jukeboxes.

Here's a list:

1. How about a jukebox that is shaped like a Baby Grand Piano - then you'll want the 1962 Chantal Model Cocktail made in Italy.
2. How about a combination radio and jukebox...not unique enough...how about the largest jukebox ever made. It's the 1948-56 Goliath Discophone made in Belgium. It's rare, only 600 of these were made.
3. A radio not unique enough, then how about a television and jukebox combination. That was the 1948 Aireon Coronet 400. It came with a 10" RCA coin operated television. It was a novelty that didn't take. Many people call this jukebox the "Canned Ham" because it looks like one.
4. If you want to place your jukebox in the middle of your room then you want the only jukebox finished on all four sides. It is the 1941 Rockola 1414, the President. It's unique looking because it has a big bowl-shaped speaker on its top.
5. The jukebox that gets the most laughs is the 1959 Tonmaster Bimbo Box made in Germany. It's shaped like a normal 1950's jukebox, but inside the glass cover is a band of animated monkeys that appear to play the song you selected.
6. On a more sophisticated note, is the 1939-42 AMI Singing Tower that looks like a New York skyscraper and the lights change color as the music is played.
7. The 1940-42 Mills Panoram has to be on anyone's list. Not only does it look like a fine piece of furniture, but plays a three minute 16mm sound movie. You get music, dancing and drama and sex. The best of all worlds.
8. The Wurlitzer 1015 with its bubble tubes should be on the list, but they are everywhere...so it can't be considered unique.
9. Not quite a jukebox, but I'll add to the list is the Chicago Coin Band Box. When the coin is inserted in the jukebox, the curtain on the Band Box opens up to reveal a band of animated players performing on a lit up stage.
10. Well...what's your entry for most unique jukebox?

**O**n Friday July 23rd 2004, C.O.C.A held its first annual Regional Convention in Cleveland, Ohio, the event lasted 3 days.

The idea of a "Regional Convention" was initially broached over 2 years ago to me by both Ken Durham and Bill Howard. Honestly, I wasn't sure it would work. With all the logistics, planning and financing involved, and the overriding question of "how many would even "show up", I admit I was skeptical.

Was I ever wrong. With Bill Petrochuk at the helm as the Cleveland coordinator, the concept of a Coin Operated Regional Convention came to pass and was a resounding success. Over 85 people attended. The event went off without a hitch. Registration included hotel arrangements, hospitality room with refreshments, continental breakfast, room-to-room selling, banquet, entertainment, auction like event, and visits to some of the premier coin-op collections in the country.

The best part was getting to meet and socialize with so many old friends (and new ones). Everyone was there for one thing – to enjoy buying, selling, talking and learning about coin-op. There were hundreds of machines for sale and many of the dealers actually did as well (if not better) when compared to sales at Chicagoland.

The auction was extremely well done with some rare machines and many great bargains to be had. Fifty-three items were placed in the auction. Only 8 were bought back by the seller. I personally bought a Spitfire machine and saved hundreds of dollars over the true value. Many of the "prices realized" can be found later in the article. Bill Howard was our "guest" auctioneer and provided us all with some fun moments during the auction.

The visits to the personal collections were awesome. One cannot adequately describe in words these museum quality collections. Each visit was narrated by the owner informing us of the history, uniqueness, and background of the machines.

All Convention participants received a "collectible" COCA pin as a memento. The pin is in the shape of the State of Ohio, with a star indicating the location of Cleveland. The words "C.O.C.A. Cleveland 2004" are embossed in gold. Hopefully we'll have a pin for each annual convention and I wouldn't be surprised if we see COCA members sporting multiple COCA pins.

I cannot thank Bill Petrochuk, Bill Howard, Mike Gorski, Bob Lintz and Tom Gustwiller enough for opening their doors and hearts to all of us. They not only shared their experience and machines with us, but they also fed us. Each home had prepared an elaborate buffet and I assure you

no one went hungry that weekend.

On behalf of the C.O.C.A. membership, I would like to personally thank the Cleveland Coordinating Committee Bill Petrochuk-Chairman, Bill Lippay, Al Fox, Bill Howard, Paul and Betty Perelman) for all the work they did.

I would also like to thank the Convention Planning Committee (Ken Durham, Bill Howard and Paul Hindin) for selecting the location and providing overall guidance to the Cleveland Committee.

The good news is that we have already selected a site and date for the 2005 Convention.

The next C.O.C.A annual convention is tentatively scheduled for California on the 22nd, 23rd, and 24th of July 2005. The event is being coordinated by Dan Davids. I have no doubt that Dan will take all the lessons learned from Cleveland and make the next convention as great, if not better.

They say a picture is worth a thousand words; in this case it is worth a lot more. I have included many photos of the event and the collections.

For those of you who attended, I hope the event was enjoyable and fruitful, thank you for supporting this event. For those of you who did not attend, the next few pages will show you what you missed,

# C.O.C.A. ROCKS CLEVELAND

by Alex Warschaw

and hopefully inspire you to attend the next convention. I know I am planning on attending and bringing many machines to sell.

One of the secondary benefits of the Convention is that it provides the impetus for many C.O.C.A members in Ohio to seriously consider forming an Ohio C.O.C.A Chapter. They would meet periodically and may sponsor an afternoon collection visit. Bill Petrochuk is helping to coordinate the effort.

It appears that the Convention and the ensuing activities are providing another reason why it is important for all coin op collectors to be a member of C.O.C.A.

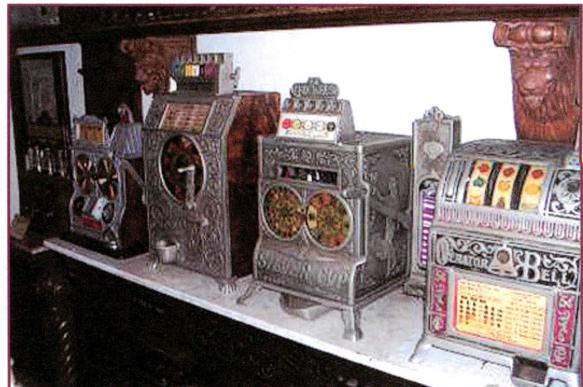
Since it takes a year to properly plan a Convention, the C.O.C.A Convention Planning Committee is already starting to identify possible sites for the 2006 Convention.

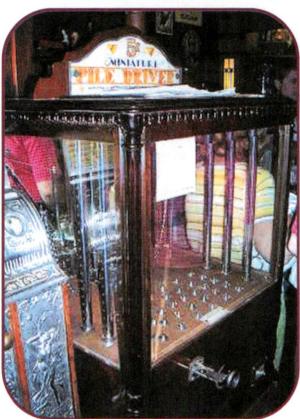
If you and other COCA members in your state would like to sponsor a C.O.C.A Convention, please let us know. All proposals will be reviewed by the Convention Planning Committee. They will assist you in developing your plans and insuring that all the ingredients for a successful convention are there.

Hope to see you all at the next Chicagoland Show and if not there, at the next COCA Annual Convention.









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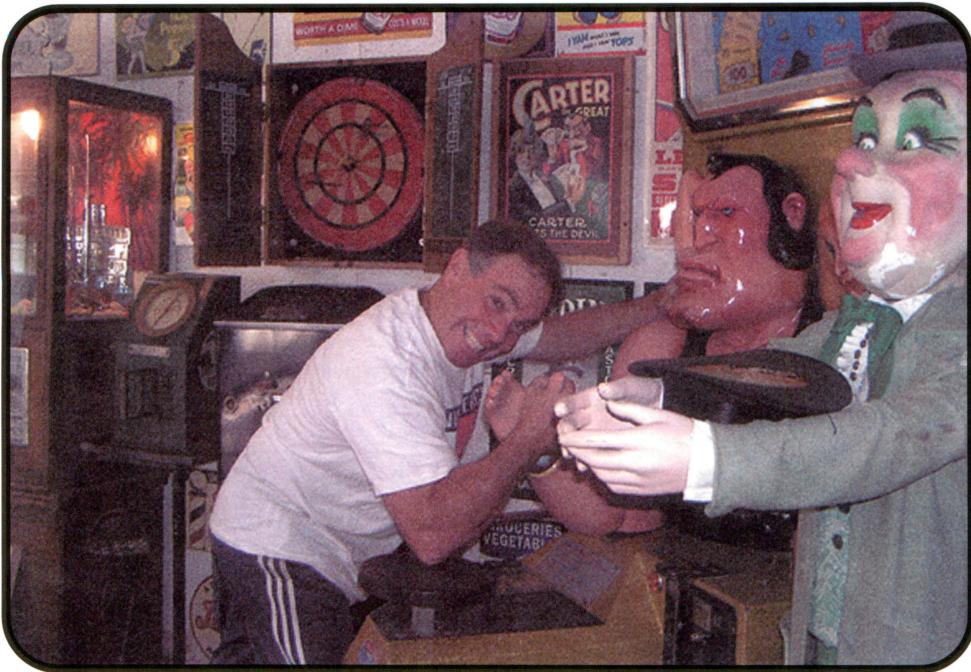
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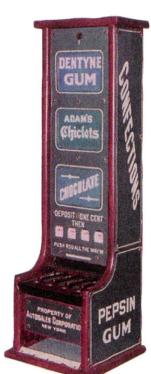
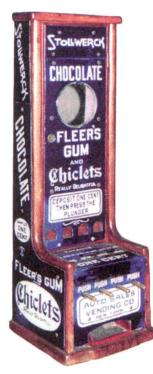
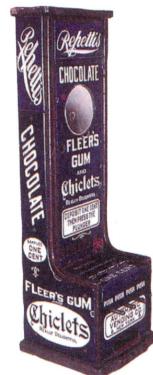
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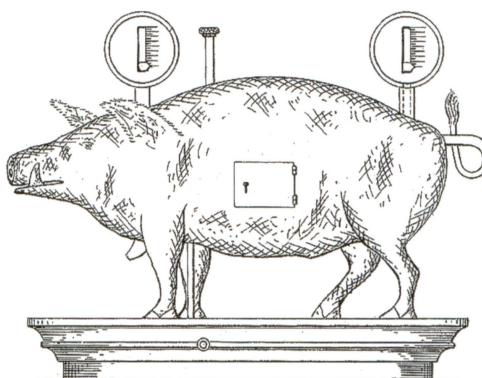


Cognac Venders and  
Other Oddities

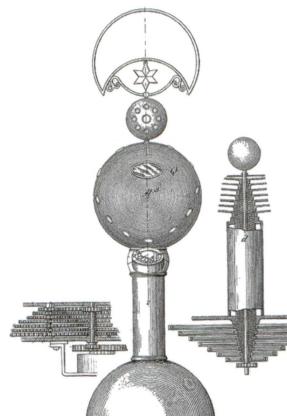
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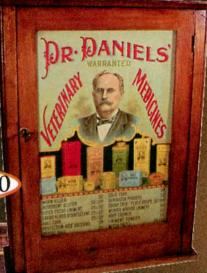


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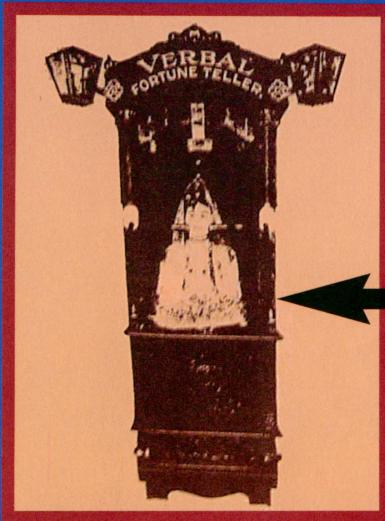
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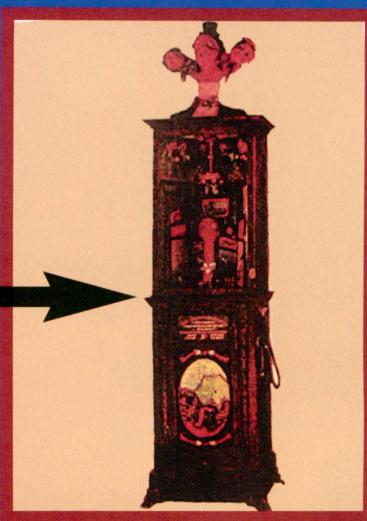
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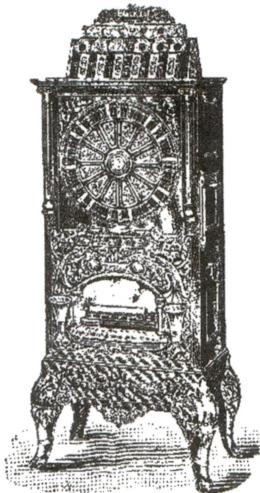


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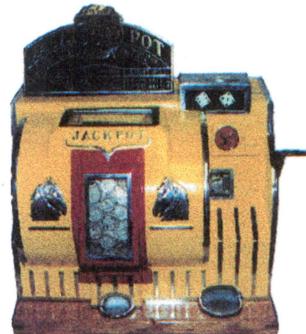


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# SOMETHING DIFFERENT AT THE NOVEMBER SHOW

Jack Freund will be selling at auction some vending machines and trade stimulators that are from his collection or are extras to it. Jack says: "I have been a dealer at Chicagoland since it began almost 25 years ago. Many of us have grown up in the hobby together. I have moved to a smaller home and don't have as much room to display as my old house had. It is time to begin downsizing. I have been agonizing over how to do this for over a year and finally came up with an idea that sounds like it could be fun for both you and me. I am going to auction these machines at the November 12, 13, 14th Chicagoland show. Not on e-bay, because I can't see who the winners are. I would rather have a COCA member or someone in attendance at the show be the new owner. Sort of a plus for belonging to COCA or attending the show."

Here is how it will work: The machines pictured here in this ad will be sold to the highest bidder at 2:00 p.m. Saturday afternoon. Those in attendance will be able to inspect the machines and bid on one or all. There will be a minimum acceptable bid for each machine. Your bid will be kept confidential and kept in a sealed container until 2 P.M. Saturday. At that time the bids will be opened and the highest bidder for each machine will be announced. Whoever has the highest bid will be the winner in the amount of the bid. The second place bid will not be revealed. If you cannot attend the show but would like to bid, fill out the absentee bid form below (or a facsimile) and send it to the address on the form. Additional photos and information are available by e-mail. Contact Jack at [jbguum@msn.com](mailto:jbguum@msn.com)

Number 1



Number 2



Number 3



Number 4



Number 5



Number 6



Number 7



Number 8



## ABSENTEE BID FORM

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

PHONE \_\_\_\_\_

ZIP \_\_\_\_\_

E-MAIL \_\_\_\_\_

### ITEM NO.      DESCRIPTION

### MINIMUM BID

### AMOUNT OF BID

No 1	Northwestern 33 Peanut – Nice porcelain, stippled globe, original decal.	\$325	_____
No 2	Bluebird 1-2-3 Gumball – Beautiful original with faded Milwaukee decal	\$450	_____
No 3	Drobisch Victor –Nice original. Red printing faded but legible	\$1350	_____
No 4	Pulver Tin Litho Kola Pepsin - Foxy Grandpa, Completely restored	\$5900	_____
No 5	Pulver HI HI – Probably the last Pulver. Great original condition	\$800	_____
No 6	Morris Peanut Machine – All original, precedes the Chicago machine	\$6500	_____
No 7	Blackhawk Aspirin vendor – All original , decals show flaking	\$400	_____
No 8	Pee-Wee 36 Lucky Play – New paper, very nice machine	\$1200	_____

Mail bids to: Jack Freund, PO Box 4, Springfield WI 53176      Bids must be received by November 9, 2004 to be valid.

Winning absentee bidders will be charged a packing and shipping fee. Winning absentee bidders will be notified by November 16th.

# AN INTERVIEW WITH JACK FREUND

by Bernie Nagel



*After attending the Spring 2003 Chicagoland Show, my wife Annette and I drove up to Wisconsin and visited the collection of Jack Freund. While visiting, I did an impromptu interview with Jack. These are some of the questions and answers, as I remember them.*

**Bernie:** You are a dealer at the Chicagoland Coin-op Show, how long have you been setting up there?  
**Jack:** I have been setting up since the very first show at DuPage County Fairgrounds. It's been 24 years.

**Bernie:** What is your background?

**Jack:** I am retired now, but I was born into the retail gasoline business, which evolved into convenience stores in the 1970's.

**Bernie:** How did you find some of your machines?  
**Jack:** I used to advertise in a lot of antique papers. I don't do that anymore but a lot of people kept those ads and they call me when they want to sell. I also went to all the flea markets in the Midwest as well as auctions all over the country.

**Bernie:** Do you specialize in certain coin-op areas?  
**Jack:** Yes, I have mostly vending machines and

early turn of the century cigar store trade stimulators. I think most coin-op collectors concentrate on one or two areas of the hobby. Only a few collect all levels of coin-op.

**Bernie:** Do you like collecting vending machines the most?

**Jack:** Vending is a lot lighter on my old back and a lot easier to work on for a guy that doesn't have a mechanical background. I also like vending because of its diversity. While the machines basically vend gum and peanuts, how they look and work make them a very interesting collectible.

**Bernie:** Do you keep a lot?

**Jack:** I keep what I really like but like a lot of collectors I have space for only so many. I am in the process of moving to a smaller home and will be selling a few machines out of my collection. I hate to do it but I have no choice and some will get a new home.

**Bernie:** Do you have a favorite machine?

**Jack:** I like all the breath pellet machines but other than those I could not single out any others because my second choice is always changing.

*Bernie:* What would you say about reproductions:  
*Jack:* Repro parts are ok as long as they are not ALL new parts. Those that reproduce entire machines and represent them as old are trying to steal from the unsuspecting, which in essence makes them a crook, in my opinion. Unfortunately, good reproductions may be hard to distinguish from genuine machines 10 or 20 years from now. If any collector is aware of a reproduction he or she should report it to COCA so that all members can be informed thru the magazine. The COCA magazine is a huge plus for your membership in COCA as it affords many opportunities to learn more about our hobby. Knowledge about reproductions can save us lots of money.

*Bernie:* Are you an active buyer and seller on E-bay?

*Jack:* Yes, I do both but I would rather sell at the Chicagoland Coin-op Show. I like the people contact. I have made a lot of good friends over the years at Chicagoland. E-bay is just numbers and snipes.

*Bernie:* What would you say about vending machine values compared to the other coin-ops?

*Jack:* On average vending machine prices are very strong compared to other machines right now. Arcade machine values are up significantly also.

*Bernie:* Last question, Any other comments?

*Jack:* It's getting harder to find things but I still think there are machines forgotten in basements and warehouses all over the country, just waiting to be found. The HUNT is what makes the hobby so much fun. As we hunt, always remember to "Pray for More Stuff!!"



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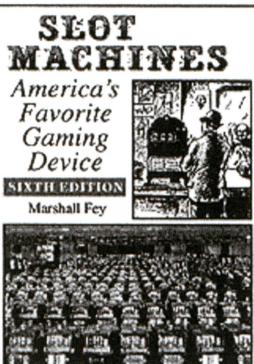


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# How They Made Slot Machines Legal?

by Johnny Duckworth

Back at the turn of the last century a big problem for the manufacturers of slot machines was how to make them legal to operate in "questionable" locations. After much thought and considerable time and expense they came up with many innovative methods to circumvent the written laws of that day and place their mechanical works of art in just about every possible location imaginable. In the late 1890's several of the biggest slot machine manufacturers hit upon the bright idea of incorporating the use of fine Swiss music boxes in the ornate cabinetry of their best selling gambling machines. The theory was that if you received a service for each coin played into their machine you were not gambling you were receiving a "value" for each coin spent. If you happened to be so fortunate as to win and receive money back from the machine on a rare occasion, well you were sharing in the profits of the operator who so generously placed that machine on location. Thus was born the legal concept of "The profit sharing machine." Throughout much of the country this "legal" concept held up for over three decades and slot machines were tolerated in some of the most conservative communities. All types of products and services were tried out by the manufacturers, but truly the most fascinating to this day is the Victorian style of what has become to be known as "The MUSICAL UPRIGHT." These highly ornate predecessors to the three reel slot machine could be found anywhere from the seediest of sawdust gambling halls to the most elegant hotels and bar rooms of their day. Wonderful stories abound of the days when the gold miners and cowboys came into town to whoop it up and blow off some steam in their favorite watering hole. What was waiting for them sitting right next to the bar along with the saloon gals with a wink in their eye? The most intriguing mechanical marvel to ever be seen or heard. For a nickel the thirsty player could take a chance at winning more money that he could earn in a week and also be assured of hearing the sweetest music that his ears had ever known. It's been told more than once that the lovely ladies employed by the gambling establishment would be more than happy to dance up on the tables and display their wares in a provocative manner as long as the sweet music played from the talented floor machines. Eager fingers kept the supply of nickels pumped into the ornate coin heads of the musical uprights until the ladies were totally exhausted or the establishment had to close for the night.

Mills Music Chicago (oak)



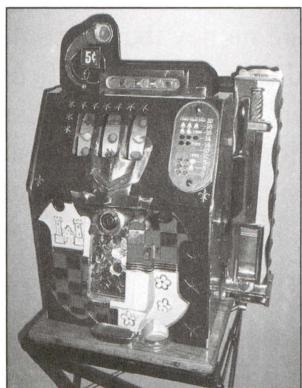
Mills Music C...(Mahg.)



Mills Musical Judge



The number of songs that these machines played varied from manufacturer to manufacturer and sometime from model to model. Some had as few as six songs while others played as many as twenty, but on an average, most musical attachments played eight songs. These cylinder music boxes were the finest that money could buy with the latest and most popular tunes of the day. You must remember that in most locations, there was little or no electricity back then and everything that moved or made a noise was mechanical. To hear such beautiful music was a rare event for most people as there were no radios or jukeboxes for entertainment so the musical upright was the rage and a very strong "DRAW!" It wasn't long before aftermarket suppliers were offering musical "Kits" to allow the operators with non-musical gambling machines to upgrade and convert their silent machines into symphonic wonders. These kits were often cheap rip offs though so you don't see too many of the surviving on uprights today. It is estimated that less than ten percent of the machines leaving the factory back then were equipped with the musical feature. One drawback with music though was the fact that the music boxes could become a problem for the operators after awhile. Many locations were frequented by a rough and tumble kind of crowd. The delicate mechanisms of these fine instruments could become clogged with dust and dirt and the linkage could get out of whack from patrons pounding on the machines after they had lost their weeks wages. Many of the old musical cabinet machines frustrated their owners with one too many service calls and eventually had their musical innards removed permanently. As a result, many uprights have been found lacking the music box that was originally installed at the factory. You can still see the evidence of their past presents by the tell-tale paper tags glued to the inside of the cabinet with instructions telling of the proper method to remove the mechanism for service and how to reattach the linkage to the music box. Some will even show signs of where the on/off switch for the music would have been located at one time.



Mills black frontLAST

It wasn't long before the smaller three reel slot machines gained the favor of the operators and players alike. Being smaller and lighter they took up less space than the beautiful old floor machines. They too had the same problem as the uprights, how to get around the anti-gambling laws of the day. Music boxes were a bit too expensive and too large to fit inside of their cast iron cabinetry but the operators and manufacturers were an inventive bunch and came up with numerous other schemes to get around the law. Instead of selling a song to the players they added an attachment to their slot machines that would physically vend a product with



Mills Iowa Novelty

every play such as gum, candy, mints, etc. Using the same logic as the musical attachments the courts in many parts of the country went along with this type of thinking and allowed machines to be operated as long as they had the vending attachments. The technicality of being able to purchase a product and possibly get money back out of the machine, "profit sharing", worked the same way as it did with the musical uprights. Many of these venders held only a small supply of products to be taken by the player and would have required an attendant to stand around all day and night to refill them, but the operators came up with a solution to that problem also. They put the worst tasting, cheapest products in their venders that they could come up with thus discouraging anyone from pulling the knob or lever that vended the gum or candy. Players were also wise to the scheme as they were there to play the slot machine as a gambling device and not to buy the product in the machine. Another method tried by the manufacturers back in the "Golden Era" of slot machine development was to disguise their machines as some sort of amusement device where there was some element of skill involved or your fortune would be told with every play. Skill stops could be installed on a machine giving the player the illusion of having some control over where the reels stopped

in the window. Of course when the courts eventually saw through all these schemes, the operators removed many of these vending or skill attachments and threw them into the trash as they no longer helped them to circumvent the law. If they were going to operate at all the machines wound up in the back rooms of a bar or fraternal organization like the Moose, Elks, VFW, or American Legion, being operated on the sly.



Caille Center - Pull



Mills Bonus Horse Head



Watling Rotatop Last

All of these special attachments added on to and used by the slot machine operators of long ago make the collectable machines of today even more interesting and add handsomely to their value. If you are fortunate enough to have an upright with music or a three reeler with a side vender or skill buttons you've got something special to show off to admiring friends and collectors alike. The machines pictured in the article represent a few of the methods used from musical to vender.

I want to thank Jeff Frahm with Two-Bit Restorations in Arizona with all his encouragement with this article. Jeff has also put his wonderful grade "A" restoration on the machines which have been restored in this article. His profession has been restoring these great antique machines for well over 30 years and it shows.

I am currently putting together a book solely on the beautiful upright slot machines. I have currently found 293 different models with 32 different manufacturers. If you would have any correct pictures or articles of uprights you would be willing to share for the book please let me know. I would be glad to list you as a credit in the book. I already have very knowledgeable collectors and dealers willing to share their wealth of information. This book is one that needs to be put together before much of the information is lost forever. You can reach me at (816) 835-3316 or by email at [jtduck@msn.com](mailto:jtduck@msn.com).



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# Mills "Standard" Weighing Scale, ca.1910

by Jim and Merlyn Collings

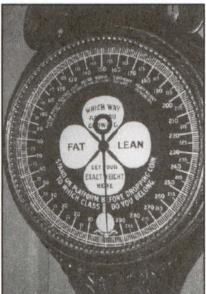
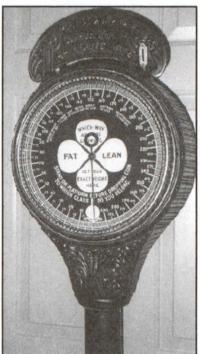
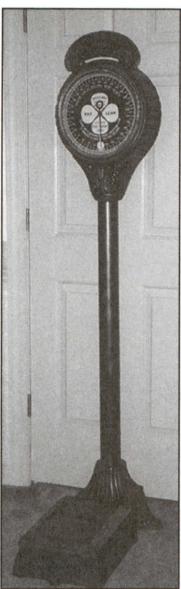
The Mills "standard" scale is a sturdy and handsome scale which is relatively maintenance free. The simple spring mechanism needs little adjustment or attention (photo 1). The scale measures 69" H, 15" W and a depth of 25". It weights around 150 lbs. It's a real space saver!

The scale is accented with an unusual decorative style. The marquee is shaped like a "kidney bean" as some collectors suggest. The words CORRECT WEIGHT / 1 CENT are embossed on the marquee with a hand and finger pointing to the coin entry on the right

side. Flowers and design adorn the marquee surface. The scale bezel has a beaded appearance and a "rope-like" design encircling it (photo 2). The scale's enameled face is royal blue and white. A large white four-leaf clover with the words: WHICH WAY ARE YOU GROWING / FAT / LEAN / GET YOUR EXACT WEIGHT HERE are displayed on it.

Also weight gradations are defined by the words: BANTAM WEIGHT / FEATHER / LIGHT / ???? / MIDDLE / LIGHT HEAVY / HEAVY WEIGHT, the scale face also reads: STAND ON PLATFORM BEFORE DROPPING COIN / TO WHICH CLASS DO YOU BELONG (photo 3). Apparently boxing was a favorite sport during this period.

The top of the narrow column has a flowery design (photo 2). The scale pictured in this article (from our own collection) is copper flashed. This helps to highlight the decorative portions of the scale. Originally, the Mills Novelty Co. of Chicago, ILL., manufactured the "standard" in



aluminum or silver color. The Mills co-ordinated themselves by stating their "standards" scale was inexpensive. Moisture-proof for outdoor use and extremely reliable. They even went so far to say that "pennies inside the scale would not corrode".

The bottom of the narrow column is also ornately fluted. Extending out from each side are claw feet that enhance the scale and provide greater stability. The Mills Novelty Co.

felt the scale base was almost "untipable" even though the base is relatively small in size (photo 4).

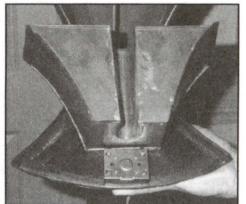
The side portion of the scale's head has a fluted design. The rear portion of the scale's head (which includes the cash door) is designed like a clam shell (photo 5). This reminds us of the mutoscope "clam shell" arcade machine.



Part of this unique back includes a well constructed hinged cash box door (photo 6). The actual copper cash box, having a trapezoidal shape fits nicely inside the scale head. The cash box is uniquely grooved to accommodate the connecting rod inside the scale column (photo 7).

Our Mills "standard" foot plate is inscribed: THE SPECIALTY SCALE CO. / DAYTON, OHIO (photo 8). They were one of several scale distributors in the early 1900's.

We highly recommend the Mills Novelty "Standard" scale for any coin-op collector. It has so much going for it! It's clever wording on the face of the scale, unusual marquee, decorative styling and wonderful simplicity make it a real winner.



# THE ORIGINS OF THE ELECTRIC SHOCKER

by Ken Durham

For centuries people were intrigued by the magical qualities of electricity. We have all heard of Benjamin Franklin's dramatic demonstration that lighting produced electricity when he flew his kite in a thunderstorm.

The medical uses of electricity were popularized as early as the middle of the 18th century when Christian A. Kratzenstein gave electrical charges to patients to increase a person's pulse and accelerate the circulation of blood.

During the late 1700's, Franz Anton Mesmer promoted the magnetic properties of electricity to heal groups of people simultaneously. This use of magnetism became known as Mesmerism. It wasn't long before entrepreneurs developed gadgets that allowed people to receive the "benefits" of electricity in their own home.

In the mid-19th century, the Dr. Huber's Dry Cell Pocket Medical Battery advertised that electricity could "Cure Disease without Drugs or Medicines." By the turn of the century electric gadgets were widespread. The Addison Galvanic Electric Belt was widely promoted as "Nature's Vitalizer." Also widely promoted was Professor J. L. Pulvermacher's devices, which he promoted with such slogans as "Nature's Chief Restorer" and "Electricity is Life."

The dean of the "electrical" health promoters, however, was Albert Abrams. He was so successful in his promotion effort that his theories were almost legitimized when a San Francisco judge accepted his theories in 1920. His popularity came to an end in 1923 when a year long investigation by the Scientific American magazines exposed him as a sham. In its expose the magazine said:

*"Thousands of doctors and near-doctors have entered the electronic fold....many a small manufacturer has found a profitable field in turning out all manner of pseudo-radio devices called electronic diagnosis and treatment apparatus. And all of this actually comes right down to the so-called electronic reactions to Abrams, which according to this committee, do not exist."*



As people became more familiar with electricity, and electrical appliances became more common, the magical health qualities of electricity disappeared. In 1938, legislation passed giving the FDA authority to take legal action against fraudulent medical devices.

Throughout the heyday of electrical health cures, manufacturers of coin operated machines did not want to be left out of this money-making field. Elaborate "electricity" machines were common in the turn-of-the-century arcade parlour. It is not uncommon to see the marque on the top of electricity machines using popular slogans of the day such as:

- *Nature's Vitalizer*
- *Nature's Chief Restorer*
- *Electricity is Life*

The marques promoted the cures. Below are the statements from two early electric machines:

- *A Great Tonic Cures Rheumatism, Headaches, Cures Nervousness, Neuralgia*
- *Great Remedy for Rheumatism, Gout, etc.*

Later model electricity machines were more modest in their claims:

- *Electric cures many ills - or Improves the Health Increases the Circulation Purifies the Blood*

As effective as these slogans were many people didn't like the "shock" that the machine gave them. The batteries on some of the early electric machines were very variable and some people got a greater "charge" than others. Some people are also more affected by the electric current than others. Over the years the electric machines started getting a bad reputation. To counter this trend, the marque slogans started to include such statements as:

- *No Shock and No Danger*

Coin operated electric machines were popular until the 1950's. In these later years, people didn't use them for their medical benefits but as a competitive game to see who could hold on to the knobs the longest as the electrical current was increased by the turning of the knobs.





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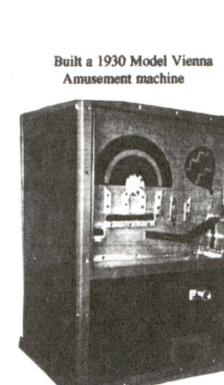
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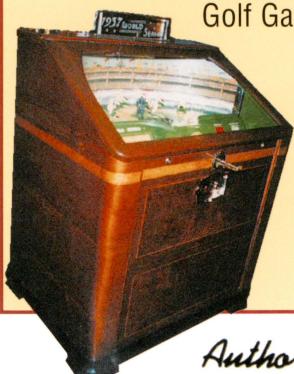
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